


HANDBOOK

THE CLEVELAND MUSEUM OF ART

A BRIEF DESCRIPTION OF THE
MUSEUM, ITS COLLECTIONS
AND ITS WORK



PRICE FIFTY CENTS
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THE CLEVELAND
MUSEUM OF ART

HANDBOOK OF
THE CLEVELAND MUSEUM OF ART

EAST BOULEVARD AT BELLFLOWER ROAD
IN WADE PARK

FIRST EDITION
CLEVELAND, OHIO
MAY, MCMXXV

CHALBYLLO 311
TBA 70 MUSEUM



VIEW OF THE MUSEUM FROM THE BOULEVARD

10929

INTRODUCTION

This handbook is prepared to assist visitors in making a more or less systematic tour of the Museum, starting in the rotunda and following the galleries from I to XV as indicated.

The policy of the Museum is to show at one time, only such objects as can be assembled attractively and consistently, and to change the arrangement at more or less frequent intervals. This means that few objects are always on exhibit.

In selecting those works to be illustrated in this brief survey, an attempt has been made to select objects of special significance, and also to represent as widely as possible the various collections and donors. If objects illustrated should not happen to be on view and are of special interest, visitors can usually be shown them in storage, by applying to the General Office on the Ground Floor (see plan on page 70) during the office hours, 9 A. M. to 5 P. M. on business days. Saturdays 9 A. M. to 1 P. M. On Sundays and holidays this is not usually possible.

FREDERIC ALLEN WHITING,

May, 1925.

Director.

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VIEW OF INTERIOR FROM MAIN ENTRANCE



THE GARDEN COURT FROM THE ROTUNDA



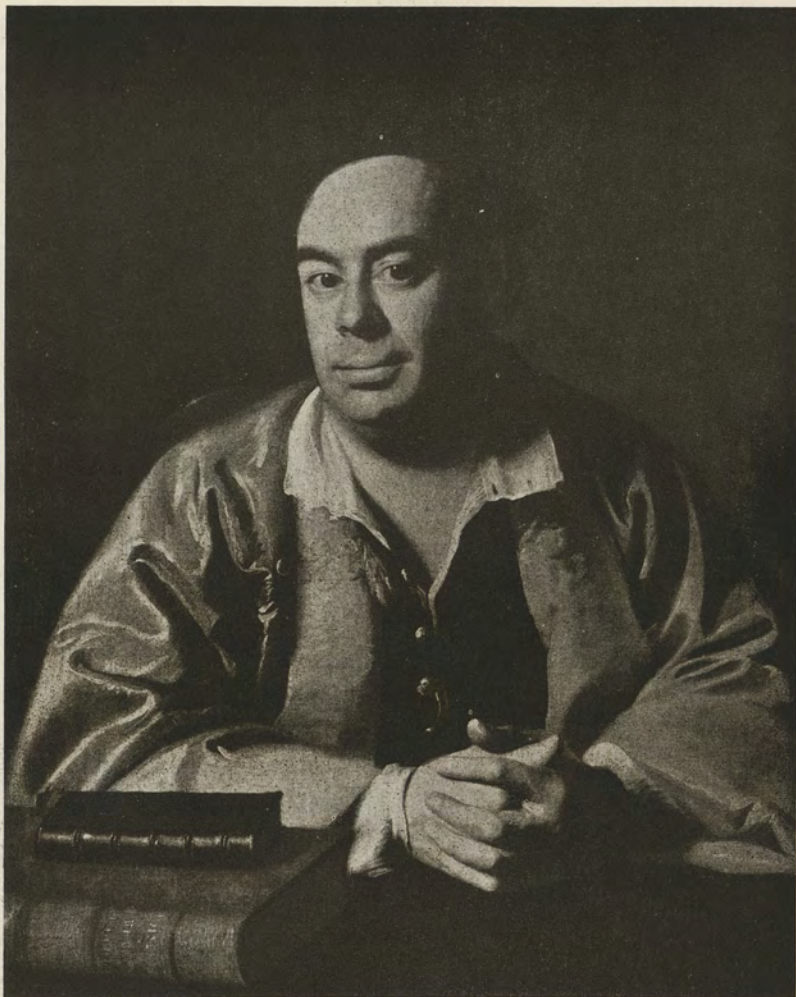
THE COURT OF TAPESTRIES AND ARMOR FROM THE ROTUNDA



EARLY AMERICAN SILVER. XVII-XIX centuries. Gift of J. H. Wade, 1919-1921.

The Colonial silversmiths represented in the Museum Collection cover a range of one hundred years from John Burt of Boston, born in 1691, to Thomas C. Coit of Connecticut, born in 1791. Included are such prominent names as that of Paul Revere, the patriot (1735-1818).

The portrait of Nathaniel Hurd by Copley (see page 8) is interesting because he was the silversmith whose handsomely engraved tea pot is included in the important collection of silver lent by Hollis French of Boston.



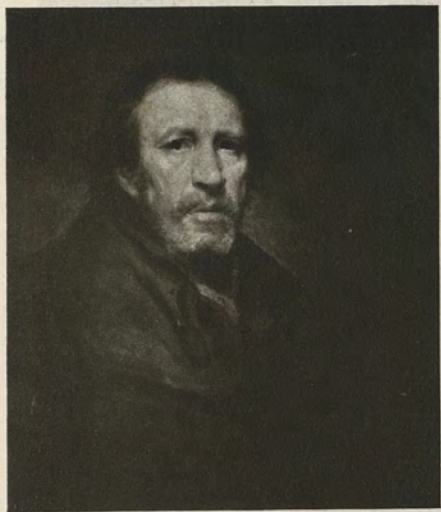
NATHANIEL HURD (Boston Silversmith and Engraver). By John Singleton Copley, 1737-1815. The John Huntington Collection, 1916.

The collection of paintings and handicrafts shown in Gallery I indicates that early in the Colonial days the instinct for artistic expression manifested itself in the settled parts of the country. Portraits such as those illustrated show the capable artists who were developed. Eleven painters born before the Revolution are represented in the collection.

The portraits illustrated represent the work of the earliest artist (Hesselius, born 1682), of one in his prime at the time of the Revolution (Copley, born 1737), and of two still working during the War of 1812 (Jarvis, born 1780 and Sully, 1783).



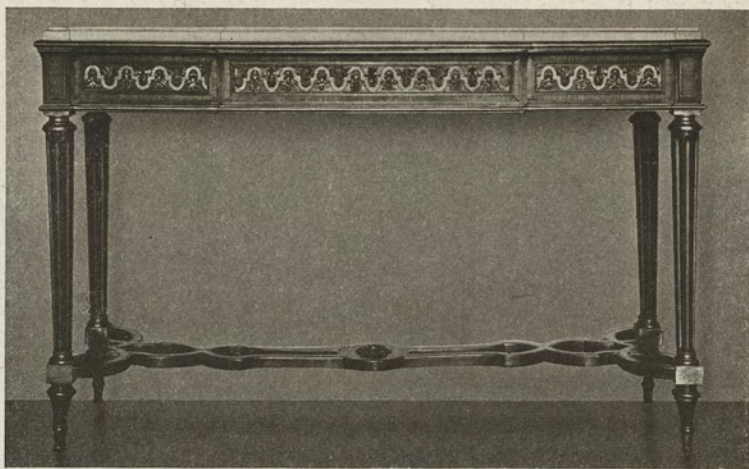
MRS. MARY HET SMITH. By Gustavus Hesselius, 1682-1755. The Hinman B. Hurlbut Collection, 1923.



Left: OLD PAT. By John Wesley Jarvis, 1780-1834. Gift of J. H. Wade, 1916. *Right:* CAPTAIN JEAN T. DAVID. By Thomas Sully, 1783-1872. The John Huntington Collection, 1916.



FRENCH ARMCHAIRS. XVIII century. *Left:* Louis XV style. *Right:* Louis XVI style. The Dudley P. Allen Collection, 1922.



CONSOLE TABLE. French, XVIII century, Louis XVI Period. Anonymous Gift, 1922.

This table is signed by Weisweiler who was a master "ebeniste" in Paris. The master furniture-maker before being permitted to sign his products had to prove his skill and to be formally made a master by the guild of furniture makers.



ENGLISH PORCELAIN. Chelsea, Bow, and Bristol, late XVIII century. The Mary Warden Harkness Collection. Bequeathed 1917.

These delightful ornaments reflect the eighteenth century in their charm and frivolity. Such fanciful objects went well with the furniture of the period whether it was made by Chippendale, Sheraton, or Hepplewhite. The two upper figures are Bristol ware. The figure of Britannia at the lower left is a rare example of Bow workmanship. The candle-stick is from the Chelsea factory after designs by Roubiliac.



IVORY CASKET. Byzantine, XI-XII century. Gift of W. G. Mather, F. F. Prentiss, J. L. Severance, and J. H. Wade, 1924.

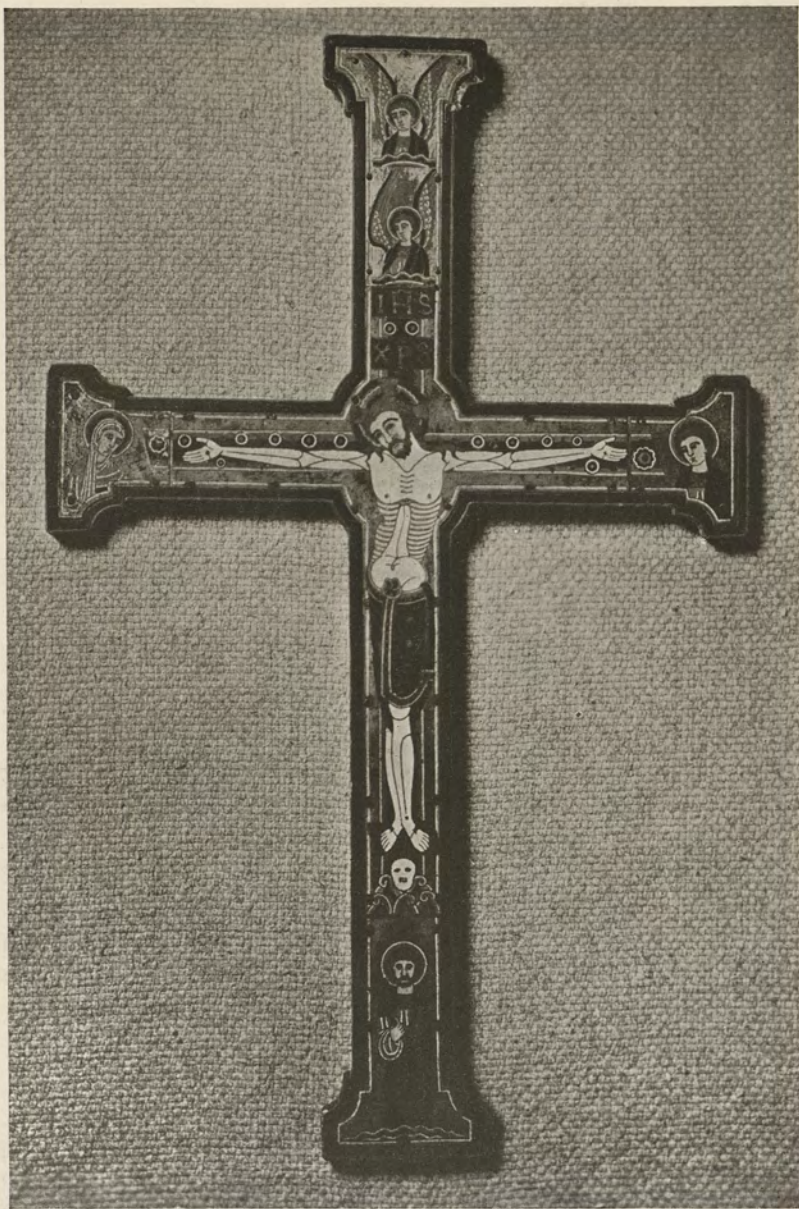
The art of Byzantium bridges the gap between decadent classical art and the rebirth of creative effort in the XI, XII, and XIII centuries in Western and Southern Europe. About fifty complete ivory boxes of Byzantine workmanship are preserved, all with rosette border. Only three of these have Adam and Eve subjects.

Characteristic of Byzantine productions is an all-over decorative treatment and the conventionalization of form. The figure is never individualized. It is a type, a symbol. These influences count markedly in the Romanesque objects illustrated on the next two pages. One of the beauties of the box is its mellow coloring.



PANELS OF MORSE OR WALRUS IVORY. German, end of XI century. Gift of J. H. Wade, 1922.

The use of figures as symbols, and the monumental effect gained thereby, shows the influence of Byzantium on Western European art. The central group represents Christ in an aureole supported by the symbols of the Evangelists, and flanked by angels. The other figures are the apostles. These plaques were made by the same artist who carved the famous altar at Melz in Germany.



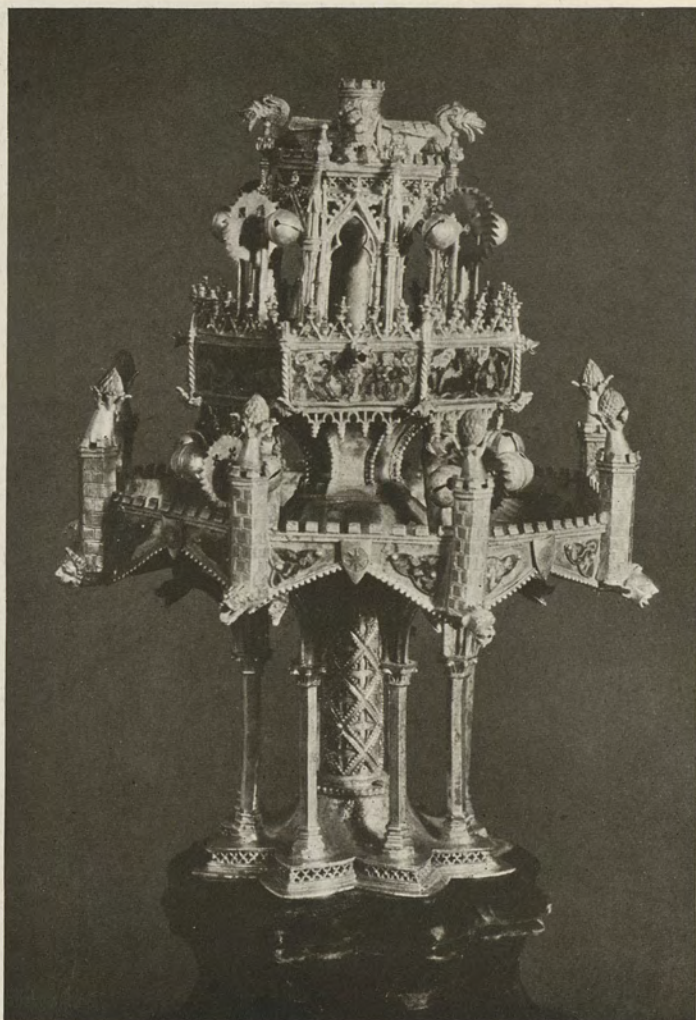
CHAMPLEVÉ ENAMEL CROSS. French, Limoges, about 1200 A. D. Gift of J. H. Wade, 1923.

In champlevé, the pattern was dug out and then filled with enamel.



CENTRAL PANEL OF TABERNACLE. French, early XIV century. Workshop of the Tabernacles of the Virgin. Gift of Mr. and Mrs. John L. Severance and J. H. Wade, 1923.

This ivory is a synthesis of early Gothic art at its best. In it there is linear grace. The delicate idealism of the figures is no longer merely symbolic, as in Byzantine and Romanesque art. There is humanity but not the realism seen in the art of succeeding centuries. The faces smile with a self-contained quality which later became affectation. Compare illustrations, pages 18 and 20. The plaque is one of the largest of its kind, and is ranked by Koechlin, the great French authority, as one of the finest of its group.



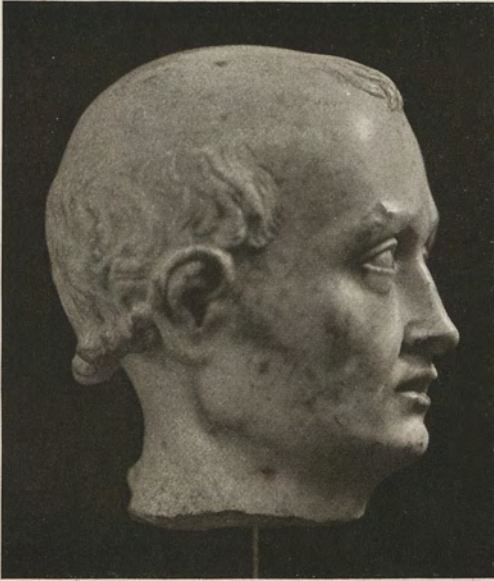
A TABLE FOUNTAIN OF SILVER GILT AND ENAMEL. French, end of XIV century. Gift of J. H. Wade, 1924.

This fountain was unearthed in the garden of a palace in Constantinople. Wine or perfume was forced through the central support to the thirty-two outlets. The four outlets on the topmost level are lions and dragons. Below animal or human figures spouted on small paddle wheels which, in turning, rang tiny bells. The enamel subjects represent human or animal figures playing instruments or drinking from streams of water. They thus emphasize the two appeals of the fountain, the satisfaction of the ear and the satisfaction of thirst.



MADONNA AND CHILD. Italian, Pisan, early XIV century, close in style to Giovanni Pisano. The John Huntington Collection, 1924.

The early sculptors of Pisa, Niccola, and his son Giovanni Pisano, and their followers were the primary influences in freeing sculpture in Italy from the traditions of decadent Roman art. There is a classical severity in the face, but the draperies have a rhythmic flow of Gothic line. The figure has great vitality and life. It is wood polychromed and gilded. The figure is also remarkable because of its great size, being over all about seven feet in height. Wooden figures of this height and importance, so close to the style of Giovanni Pisano, himself, are unknown. Wooden sculpture, slightly later in period, is more common, and a fine example is shown in the same gallery as the figure illustrated.



The heads show at their best the realistic trend of French Gothic sculpture before it was overwhelmed by the classic influence of the Italian Renaissance. Michel Colombe was the great master of that period and for a short time under his influence French sculpture in the region of the Loire got back the simplicity and seriousness of the earlier work. Casts of these two heads are in the Trocadero Museum in Paris. They are extremely close to two famous statues of the Virgin and Child, the Virgin of Ecouen and of Olivet in the Louvre.



PAIR OF MARBLE HEADS. French, School of Michel Colombe, School of the Loire, beginning of XVI century. Gift of William G. Mather, 1921.



THE SAMARITAN WOMAN AT THE WELL. Italian, Florentine, by Giovanni della Robbia, about 1520. Gift of Samuel Mather, 1922.

A characteristic type of Italian Renaissance sculpture was enamelled terra cotta introduced by Luca della Robbia. In this the terra cotta was covered with a white enamel glaze. Simple monumental types and few colors were used. Andrea della Robbia, a nephew, in continuing the tradition, used more sentimentalized forms and more colors. An unillustrated relief by Benedetto Buglioni in the Museum collection shows that general type. The author of the piece illustrated above, Giovanni della Robbia, was Andrea's son. He turned towards realism, introducing landscape backgrounds and more colors. He often painted rather than enamelled terra cotta, as in this piece.



EDUCATION OF THE VIRGIN. French, School of the Loire, early XVI century.
Gift of G. J. Demotte, 1923.

France retained her traditional Gothic art at this time. The growth of Italian Renaissance models intensified the use of the old forms for a few years at the beginning of the sixteenth century. Then the Renaissance swept everything before it. Characteristic of late Gothic art is an intense realism of feature and form. Note difference of feeling from Romanesque symbolical treatment, see pages 13-14, and idealistic treatment of early Gothic, see page 15.



Italian, Sienese, first half XIV century.



French, second half XV century.



Italian, Bolognese, second half XIV century.

THREE PAGES FROM ILLUMINATED MANUSCRIPTS. Gift of J. H. Wade, 1924.

These illuminated miniatures are really paintings reduced in size so that they could form illustrations in the text of manuscripts. Manuscripts and miniatures were made in most cases by specially trained monks in the monasteries.



MADONNA AND CHILD AND ADORING SAINTS. By Sano di Pietro, Italian, Siennese School, 1406-1481. Gift of Mrs. B. P. Bole, Mr. and Mrs. Guerdon S. Holden, Mrs. Windsor T. White, and The Holden Fund, 1924.

This shows the aloof, decorative, linear treatment which marked Siennese painting. It contrasts with the realistic quality of much of Florentine art.



THE VIRGIN AND CHILD. By Francesco Botticini, 1446 (?)–1497, Italian, Florentine School. Gift of Mrs. Liberty E. Holden, 1916.

Botticini was much influenced by Botticelli and shows this in his linear treatment and formalized color scheme. With his master he is a figure who is not in the main realistic stream of Florentine art.



MADONNA AND CHILD WITH SAINTS. By Lorenzo da San Severino, Italian, Umbrian School, died in 1503. Gift of Mrs. Liberty E. Holden, 1916.

This altar piece with its figures against a background of dull gold contrasts with the sophistication of the sixteenth century manner seen in the next illustration.



PORTRAIT OF A GENTLEMAN AND HIS WIFE. By Giovanni Battista Moroni, Italian, Lombard School, 1520-25—1578. Gift of Mrs. Liberty E. Holden, 1916.

This double portrait is an example of accomplished technique and knowledge. The later Renaissance has learned its lesson well as far as realistic representation goes. The details of jewelry and costume, the quality of textures, the character of the sitters are all ably felt. Characteristic of the school and of the artist is the background of light grey against which the silhouette counts effectively. It is the formal portrait of the day.

Moroni was a pupil of Moretto of Brescia and both give a typical expression of the Lombard manner as it was localized and spread from the little city of Brescia. Moroni also bears the marks of his association with Lorenzo Lotto, an artist usually grouped with the Venetians. Contrast in the gallery this portrait with the Portrait of Giuliano De Medici by Salviati which has the characteristic form qualities of Florentine art at this time.

In this gallery are many other examples of Italian painting. Important among them is a cassone panel, showing a horse race in the streets of Florence, which was made for a wedding celebrated between the members of two prominent Florentine families in the year 1418. It is the earliest known dated cassone panel. Other important pictures, early in date, are the small Florentine Crucifixion and the large Madonna and Child of the School of the Marches. Among the more important later pictures are the Entombment by Leandro Bassano and the Madonna and Child by some close follower of Leonardo da Vinci.



PORTRAIT OF A LADY. By Paulus Moreelse, Dutch, 1571-1638. Gift of Mr. and Mrs. J. H. Wade, 1916.



TRIUMPH OF THE HOLY SACRAMENT OVER FOLLY. By Peter Paul Rubens, Flemish, 1577-1640. Gift of Mr. and Mrs. J. H. Wade, 1916.



MADONNA AND CHILD. By Frans Floris, Flemish, 1517-1570. Gift of Mr. and Mrs. J. H. Wade, 1916.



LANDSCAPE. By Claude Lorrain, French, 1600-1682. Gift of Mrs. Liberty E. Holden, 1916.



MRS. COLLYEAR AS "LESBIA AND HER DEAD BIRD." By Sir Joshua Reynolds, English, 1723-1792. Gift of J. H. Wade, 1920.



CARTHAGE. By J. W. M. Turner, English, 1775-1851. Gift of Mr. and Mrs. J. H. Wade, 1916.



ARABS RESTING. By Eugene Delacroix, French, 1798-1863. Gift of Mr. and Mrs. J. H. Wade, 1916.



TANNHAUSER. By Henri Fantin-Latour, French, 1836-1904. Gift of Mr. and Mrs. J. H. Wade, 1916.



MOONLIGHT AT MIDNIGHT. By Jean Charles Cazin, French, 1841-1901. The Charles W. Harkness Collection, 1923.



SUMMER. By Pierre Puvis de Chavannes, French, 1826-1898. Gift of Mr. and Mrs. J. H. Wade, 1916.



AU BORD DE LA MER. By Eugene Boudin, French, 1835-1898. Gift of Mrs. D. Z. Norton, 1917.



LES BERGERS (THE SHEPHERDS). By Rene Ménard, French, 1862- Gift of Ralph King, 1921.



PORTRAIT OF MISS DORA WHEELER. By William Merritt Chase, American, 1849-1916. Gift of Mrs. Boudinot Keith, 1921.

This portrait by Chase was painted about the year 1883. In that year it was awarded a Gold Medal in the Internationale Kunstausstellung in Munich and was shown at the Paris Salon. Chase spent his student years in Munich where many of the leading figures of his generation received their training. Twachtman and Duveneck were studying there at the same time. The Venetian Girl of Duveneck's illustrated on the next page must have been painted just after he left Munich for further study in Italy. American art received another new emphasis about the same period from the men influenced by the Barbizon group in France. Homer Martin felt this very strongly and it can be seen in his picture, *Wild Coast, Newport*, page 34, and in the earliest work of Henry Golden Dearth, page 35. Winslow Homer, however, is purely American. No one had ever painted the sea as he saw it and *Early Morning After Storm at Sea*, page 34, is ranked in his own mind as his greatest rendition of this subject. The work of George Bellows and Rockwell Kent follows in Homer's footsteps. They are American in viewpoint and feeling and are representative of the best of the present day tendencies.



VENETIAN GIRL. By Frank Duveneck, American, 1848-1919. Gift of Mrs. Henry A. Everett in memory of her daughter, Dorothy Burnham Everett, 1922.



WILD COAST, NEWPORT. By Homer Martin, American, 1836-1897. Gift of Leonard C. Hanna, Jr. 1923.



EARLY MORNING AFTER STORM AT SEA. By Winslow Homer, American, 1836-1910. Gift of J. H. Wade, 1924.

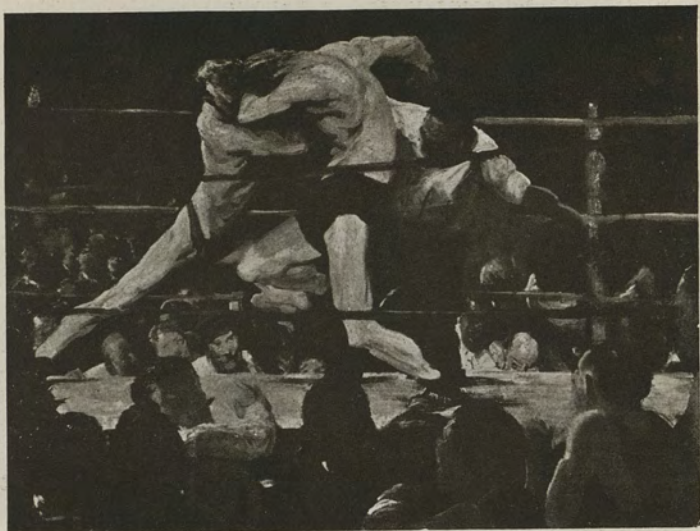
DEPARTMENT OF PAINTINGS, GALLERIES VII-VIII



HEAD OF A BOY. By George Fuller, American, 1822-1884. The Dorothy Burnham Everett Collection, 1925.



THE STUBBLE FIELD. By Henry Golden Dearth, American, 1864-1918. Gift of George E. Gage and Frederic S. Porter, 1924.



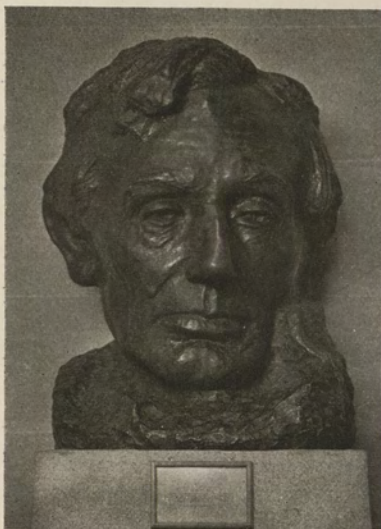
STAG AT SHARKEY'S. By George Bellows, American, 1882-1925. The Hinman B. Hurlbut Collection, 1922.



MAINE COAST. By Rockwell Kent, American, 1882-1925. The Hinman B. Hurlbut Collection, 1922.

The Hinman B. Hurlbut

AMERICAN SCULPTURE



Left: HEAD OF LINCOLN. By Gutzon Borglum, American, 1867-1922. Gift of Mrs. Salmon P. Halle, 1922. Right: HEAD OF A WOMAN. By Gaston Lachaise, American, 1882-1924. The Hinman B. Hurlbut Collection, 1924.



Left: AMOR CARITAS. By Augustus Saint-Gaudens, American, 1848-1907. The Dorothy Burnham Everett Collection, 1924. Right: THE BACCHANTE. By Frederick William MacMonnies, American, 1863-1919. Anonymous gift, 1919.

SPECIAL EXHIBITIONS

These two important galleries are set aside for temporary exhibitions which are scheduled throughout the year for periods of from four to six weeks each. In this way the Museum is able to keep the public informed as to the art movements of the past and present more adequately than would be possible from the permanent collections alone.

The Museum wishes to encourage a wider appreciation of the work of American artists and to this end has the following annual exhibitions: The work of Cleveland Artists and Craftsmen; Contemporary American Oil Painting; Contemporary American Water Colors.

The importance of the other exhibitions of paintings is indicated by the following list from among those held in recent years:

Selected canvases from the Foreign Section of the Twenty-second International Exhibition held at Carnegie Institute; paintings by Ramon and Valentin de Zubiaurre; paintings by Zuloaga and Sorolla; and sculpture by Lachaise and Bourdelle; paintings by Edouard Manet, Berthe Morisot, and Pierre Auguste Renoir; and paintings by the Taos Society of Artists.

The exhibitions of prints and drawings in these galleries are usually devoted to the work of special groups, to particular subjects, to prints made by same process, etc. Although the larger part of the material comes from the Museum's permanent collection, much is borrowed from collectors and dealers.

Exhibitions of oriental subjects are largely confined to Chinese and Japanese painting, Japanese wood block color prints, with an occasional exhibition of contemporary work.

THE GARDEN COURT

The Garden Court furnishes a needed oasis, in which Museum objects are shown amid growing plants. These together with the splash of water in the pool provide an antidote to Museum fatigue and give refreshment to mind and eye, sending the visitor back to the galleries with renewed interest.

In the balcony of the Court is located the splendid McMyler organ upon which frequent recitals are given under ideal conditions for the enjoyment of music.



ST. ANTHONY TORMENTED BY THE DEVILS. Engraved by Schongauer, German, before 1440-1491. The Dudley P. Allen Collection, 1923.

The collection is composed of several thousand prints dating from the beginnings of the art early in the fifteenth century to the present day. A selection of these is always on view in this gallery and special exhibitions are held from time to time in adjoining galleries. The prints not on exhibition and a large collection of reproductions may be consulted in the Print Room on the ground floor. The visitor's attention is particularly called to the cases of material illustrating the various graphic processes, in the corridor leading to the Print Room.



Left: THE DANCE OF DEATH. The Merchant. Woodcut by Holbein, German, 1497-1543. Gift of the Print Club, 1922. *Right:* TAROCCHI CARD. One of the set of fifty Anonymous Italian Engravings of the XV Century. The Dudley P. Allen Collection, 1924.

Both these are among the most famous series of early prints.



Left: VIRGIN AND CHILD. Engraved by Schongauer, German, before 1440-1491. The Ralph King Collection, 1924. *Right:* HOLY FAMILY WITH THE DRAGON FLY. Engraved by Durer, German, 1471-1528. The Ralph King Collection, 1925.



THE ENTOMBMENT. Engraved by Mantegna, Italian, 1431-1505. The Ralph King Collection, 1924.



ADORATION OF THE KINGS. Engraved by Lucas van Leyden, Dutch, 1494-1533. The Charles W. Harkness Collection, 1923.



BACCHANALIAN. Etched by Fragonard, French, 1732-1806. The Dudley P. Allen Collection, 1924.

Compare the freedom of the etched line with the more formal line of the engravings on the preceding pages.



ONE OF THE BULLFIGHT SERIES. Etching and Aquatint by Goya, Spanish, 1746-1828. The Charles W. Harkness Collection, 1923.



Left: SUPPER AT EMMAUS. Etched by Rembrandt, Dutch, 1606-1669. Gift of The Print Club, 1922. *Right:* ST. CATHERINE IN THE CLOUDS. Etched by Rubens, Flemish, 1577-1640. The Ralph King Collection, 1923.

Rembrandt, by common consent, is the greatest etcher that ever lived. He made more than three hundred plates, Rubens etched only three.



Left: PAINTER'S STUDIO. Etched by van Ostade, Dutch, 1610-1685. *Right:* FANTASIES: SATYR FAMILY. Etched by G. B. Tiepolo, Italian, about 1695-1770. Both gifts of Leonard C. Hanna, Jr., 1924.



ANNIE HADEN. Etched by Whistler, American, 1834-1903. The Ralph King Collection, 1922.

Whistler said he would rest his reputation on this etching. The Whistler etchings and lithographs are among the most important items in the print collection.



PIERROT. Drawing by Gavarni, French, 1804-1866. The Dudley P. Allen Collection, 1923.

The collection of old and modern drawings is supplemented by several thousand reproductions which may be found in the Print Room.



TERRA COTTA HEAD OF BUDDHA. I-III Centuries, A. D. The Dudley P. Allen Collection, 1922.

A typical example of the hybrid art, usually called "Graeco-Buddhist," which grew up in North India in the centuries which followed Alexander the Great's conquest in 326 B. C. The Hellenistic tradition spread, in a diluted form, across the Trade Route to China and thence to Japan by way of Korea.

In this gallery are gathered the arts of peoples who have inhabited that part of the world's surface which lies both east of Constantinople and west of Suez as far as South China. This vast territory includes Egypt since the Arab conquest, Morocco, Moorish Spain and Sicily, as well as Turkey, Arabia, Persia, India, Tibet, Siam and French Indo-China.



HEAD OF A KHMER DIVINITY. Possibly a posthumous royal portrait. Khmer, XI Century. The Dudley P. Allen Collection, 1923.

The Khmers built up a remarkable civilization, lasting for more than eight centuries, in the depths of the tropical jungles, in what is now modern Cambodia, a part of French Indo-China. The temples and monuments left by these forgotten people are among the most extensive and impressive ruins in the world. This head comes from Angkor, the ancient capital.



PARVATI, THE CHIEF FEMALE HINDU DEITY. South India, XIV-XV Centuries. Gift of J. H. Wade, 1924.

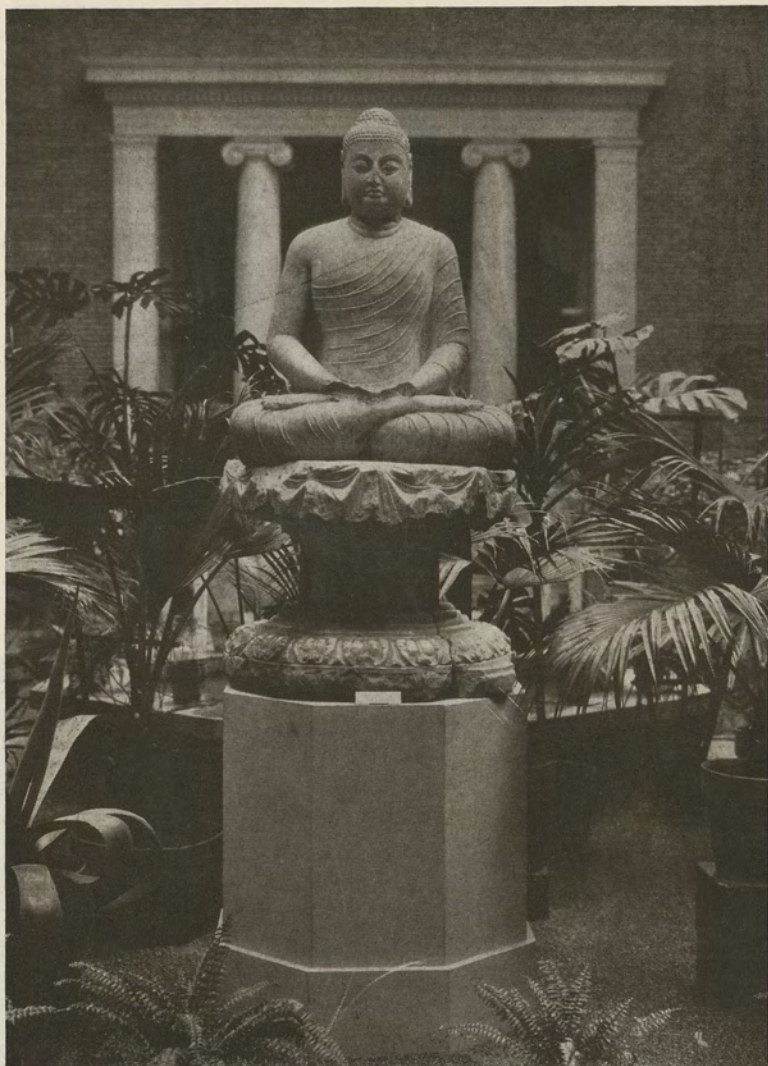
This little bronze was made to be carried in religious processions. The proportions of the figure are based on the unit of measure, the "tala," the distance between the base of the headdress and the point of the chin.



Left: STELE OF A BUDDHIST TRINITY. Chinese, Wei Dynasty, dated 537 A. D. The John Huntington Collection, 1924. Right: KWANYIN. Chinese, T'ang Dynasty, 618-907 A. D. The Ralph King Collection, 1915.



Left: POTTERY HEAD OF A LOHAN. One of the Sixteen Disciples of Buddha. Chinese, T'ang Dynasty, 618-907. The Worcester R. Warner Collection, 1917. Right: HEAD OF A BODHISATTVA. Chinese, North Wei Dynasty, 386-535. The Ralph King Collection, 1915.



MARBLE STATUE OF AMIDA. Chinese, ^{Northern Ch'ien period 550-577.} Tang Dynasty, 618-907. The Worcester
R. Warner Collection, 1915. ^{O-mi-to (Amitabha)}

The base, which is dated 627 A. D., although contemporary, does not belong to the figure. Note the dignity, repose, and aloofness of all Chinese sculpture.



CARVED WOODEN HEAD OF A BODHISATTVA. Chinese, Sung Dynasty, 960-1280. The Dudley P. Allen Collection, 1923.



MORTUARY POTTERY, CELADON WARE. Excavated near Sunto, the ancient capital. Korean, Korai Period, 920-1392 A. D. The John L. Severance Collection, 1923.



BUDDHIST TRIPTYCH OF GILDED BRONZE. Korean, Chosen Period, 1393-1910. The Worcester R. Warner Collection, 1918.



GILDED LACQUER FIGURE OF YAKUSHI BUDDHA, GOD OF MEDICINE.
Japanese, Tokugawa Period, 1700-1850. The Worcester R. Warner Collection, 1915.

The annals of Chinese art go back about three thousand years. In Japan there was virtually no art prior to the introduction of Buddhism in the sixth century A. D.

Oriental art is less obvious and less progressive, though more symbolic, than Western art.



SWORD GUARD. (Tsuba) Japanese, Tokugawa Period, 1700-1850. The D.Z. Norton Collection, 1919. BRONZE MIRROR. Japanese, Fujiwara Period, 900-1200. The D.Z. Norton Collection, 1917.



Mirrors were often buried with the dead to ward off evil spirits.

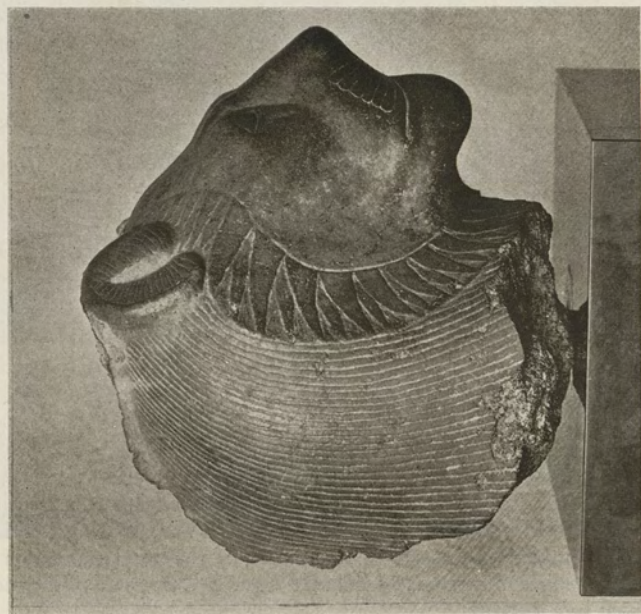


Left: A LESSON IN PENMANSHIP. Japanese wood block color print by Utamaro. Late XVIII Century. Gift of J. H. Wade, 1921. *Right:* KWANNON bearing a lotus dais on which to receive the faithful souls. Wood and Lacquer. Japanese, Kamakura Period, 1200-1400. The Ralph King Collection, 1919.



DOOR OF THE SOUL, OR KA. Egyptian, XVIII Dynasty, 1580-1350 B. C. The Edward S. Harkness Collection, 1921.

While European art is based on the convention of representing only what can be seen at one time, Egyptian art is based on the convention of representing as much as possible, each part—eye, face, shoulders, in the position easiest to see. The inscription starts in the center of the lintel and reads in both directions, giving a much better balance than a European inscription which reads from left to right.



Left: LION HEADED GODDESS, SEKHMET. *Right:* PORTRAIT HEAD OF A KING. Egyptian, XVIII Dynasty, 1580-1350 B. C. The John Huntington Collection, 1916 and 1914.



Egyptian sculpture in the round is primarily monumental. It is frequently in very hard stone, like this syenite and diorite, giving the impression of eternal duration.



Left: A SCULPTOR'S SKETCHES. Right: PORTRAIT HEAD OF A KING.
 Egyptian, XVIII Dynasty, 1380-1350 B. C. The John Huntington Collection, 1920.

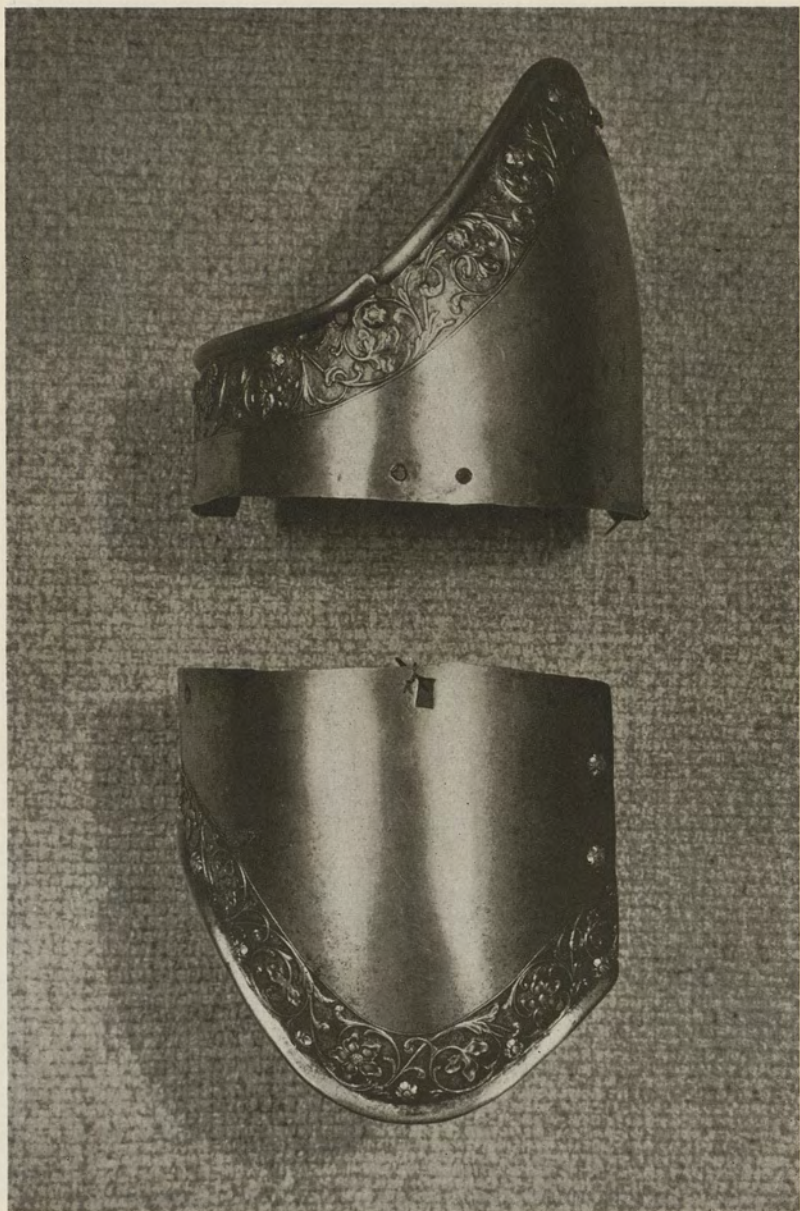
Egyptian art after 3000 B. C. is not primitive but highly developed. The sculptor's sketches are as full of type character as any modern cartoon and they reveal much knowledge and skill. The Portrait of a King shows as high ability used in the service of regal elegance.



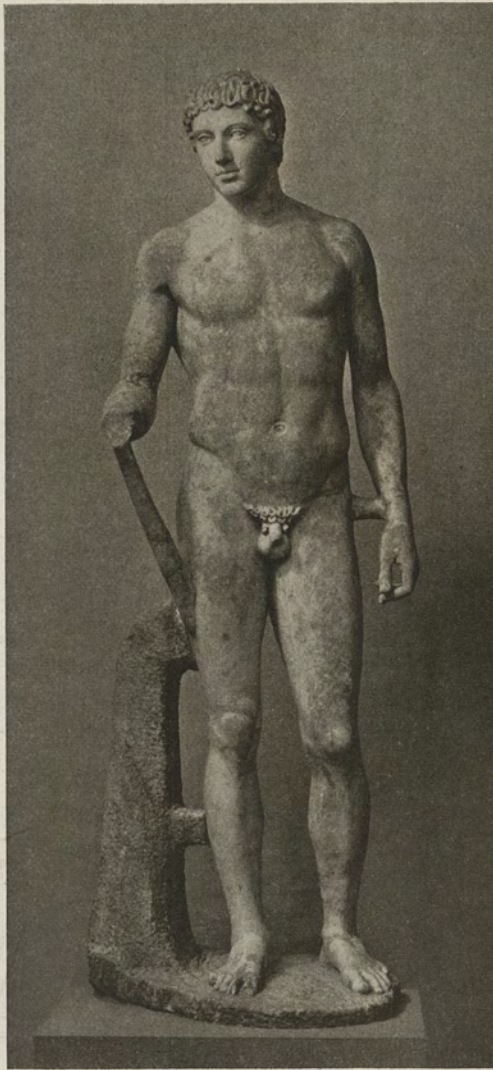
RONDACHES. Spanish and German, XVI Century. Gift of Mr. and Mrs. John L. Severance, 1916.
Examples of fine workmanship in the Severance Collection of Arms and Armor.



CABASSET. Italian, late XVI Century. Gift of Mr. and Mrs. John L. Severance, 1916.



ESPALIER OR SHOULDER PLATES. Probably by the Milanese Armorer Negrolì. Italian, XVI Century. Gift of Mr. and Mrs. John L. Severance, 1916.



ATHLETE ATTRIBUTED TO MYRON. Greek, Type of V Century, B. C. The John Huntington Collection, 1924.

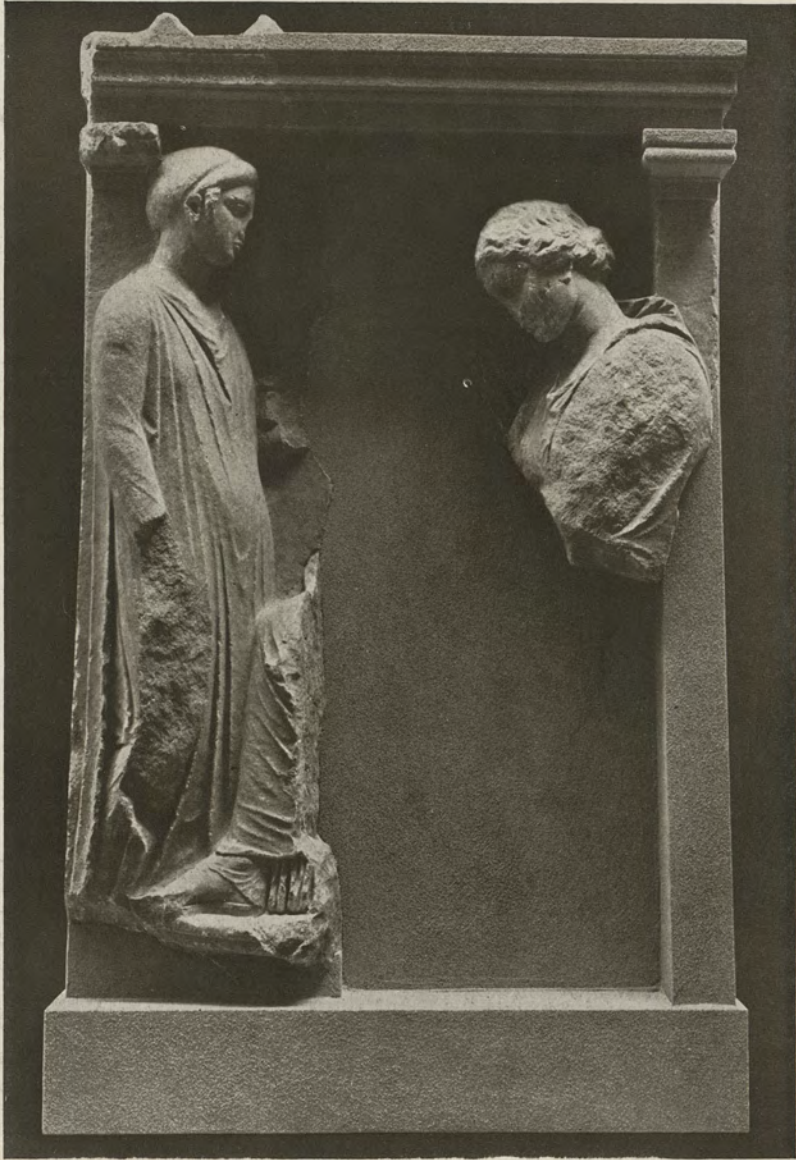
An ancient marble copy made in the early years of the Roman empire after a Greek bronze statue in the style of Myron, the most famous sculptor of athletes of the fifth century B. C., popularly known through his Discus Thrower. The supports were of course unnecessary in the original bronze. There are practically no restorations.



GREEK HEAD. Type of V Century, B. C. Gift of Mrs. Leonard C. Hanna, 1923. Marked with the cool clarity of the age preceding Phidias but also a softness suggestive of a later date. A part of the nose is restored in plaster.



GREEK POTTERY. VII-V Century, B. C. Gifts of J. H. Wade, Mrs. L. C. Hanna, and The Dudley P. Allen Collection, 1923-1924.



GREEK GRAVE RELIEF, about 400 B. C. Gift of Mrs. Leonard C. Hanna, 1924.

The grave monuments of Athens afford some of the finest expressions of Greek spirit.



ROMAN TORSO OF APOLLO. 27 B. C.-14 A. D. Gift of J. H. Wade, 1924.

Roman sculpture of the time of Augustus was more elegant than the earlier Greek sculpture, not so simple, not so profound, but lovely in line and surface.

TEXTILE STUDY ROOM, TEXTILES



Coptic, V-VI Century.
The John Huntington Collection,
1916.



Italian, XV Century.
The Dudley P. Allen Collection,
1918.



Persian, XVI Century.
The J. H. Wade Collection, 1924.



Persian, about 1500.
The J. H. Wade Collection, 1916.

The Textile collection consists of an important group of pieces representative of historic types in many periods. They can be consulted under supervision in the textile room.

TEXTILE STUDY ROOM, LACES



THREE PIECES OF LACE. From The Ellen Garretson Wade Memorial Collection, 1923.

The Lace collection consists of the important pieces which form The Ellen Garretson Wade Memorial Collection presented by J. H. Wade, Jr., Garretson Wade, and Mrs. E. B. Greene. In addition, J. H. Wade gave a large group of type pieces. Other donors have added fine examples. The upper piece is early XVIII century, flat Venetian point; the middle flounce is of the same period, but made in Brussels. The lower one is Milanese tape lace, with scenes from the story of Joseph.

SERVICES TO THE PUBLIC

THE LIBRARY

The Library of the Museum contains books, magazines, photographs and lantern slides dealing mainly with fine and applied art. Books are not lent, but slides and photographs may be borrowed for purposes of instruction.

THE EDUCATIONAL DEPARTMENT

The opportunities offered to the public by the Educational Department may be briefly summarized as follows:

Work With Adults—Clubs, conventions, and other adult groups may arrange for guidance in the Museum by appointment. Lectures are given Friday evening at eight-fifteen, and Sunday afternoon at four o'clock during the winter months. Certain of these are arranged by the Department of Musical Arts. Courses on art and musical appreciation are provided for college students.

Work With Children—By an arrangement with the Board of Education all fifth and sixth grade classes visit the Museum on schedule. High schools, lower grades, and out-of-town classes may receive instruction by appointment.

Saturday Morning Classes—Drawing, modeling, and singing classes for members' children are held each Saturday morning during the school season, as is a free advanced drawing class to which children are admitted through competition.

Entertainment for Children—Entertainments are held in the Lecture Hall from October to June at two o'clock each Saturday afternoon; and on Sunday afternoon at four o'clock there is a "Museum Hour" for little children and one for older boys and girls. This "Hour" is devoted to story telling or talks with lantern slides.

THE DEPARTMENT OF MUSICAL ART

The Department of Musical Arts is maintained by an endowment fund created in memory of P. J. McMyler by Mrs. McMyler and her daughters, who also gave the Museum organ as a memorial. Organ recitals are given in the Garden Court, other musical events in the Lecture Hall. In addition to lectures held in the Museum, extension work is carried on with certain educational institutions of the city. Coöperation is maintained with the Educational Department in its Friday evening and Sunday afternoon lectures and Saturday afternoon entertainments. Appreciation classes for Members' children are conducted.

PUBLICATIONS

The first publication of the Museum was the Catalogue of The Inaugural Exhibition of The Cleveland Museum of Art, printed in 1916. The large paper edition, limited to 1000 copies, is fully illustrated, and an interesting historical resumé precedes the section devoted to each collection. A few of these catalogues are still available at \$3.00 a volume. (Size 9½ x 12½; 360 pages; 145 full page illustrations).

The Catalogue of the Severance Collection of Arms and Armor, by Helen Ives Gilchrist, a beautifully printed and illustrated book, has recently been published by the Museum. The text is so complete that it may be regarded as a history of armor; and an introduction by Bashford Dean, Curator of Armor of The Metropolitan Museum of Art, adds much to the value of the book. The edition is limited to three hundred, with a few copies only for sale at \$40.00 a volume. (Size 9 x 12; 289 pages; 26 photogravure plates; 7 text drawings and many armorers' marks by Theodore Sizer).

Japanese Sculpture of the Suiko Period, by Langdon Warner, is a handsomely printed volume from the Yale University Press. It covers the art of the seventh century which laid the foundation for Buddhist art in Japan. Examples of sculpture in the Suiko period are so rare that it has been possible to illustrate them all. The present price is \$30.00, to be advanced to \$40.00 when two hundred copies have been sold. (Size 13 x 16; 77 pages; 145 full page plates).

At the sales desk the following publications are also sold: The Catalogue of the Collection of Paintings Presented to The Cleveland Museum of Art by Mrs. Liberty E. Holden, an illustrated description of the Museum's collection of Italian Primitives compiled by Miss Stella Rubinstein, price postpaid, twenty-five cents; The Handbook of The Severance Collection of Arms and Armor, fully illustrated, with preface and historical introduction by Helen Ives Gilchrist, price postpaid fifty cents; The Museum Handbook, which aims to make the Museum known to the public in outline, and gives a description of some of the most important objects in the collections, price postpaid fifty cents; and the Bulletin of The Cleveland Museum of Art, published ten times a year as a record of the progress of the Museum and its collections, price postpaid \$1.00 a year, single copies ten cents.

HISTORY AND BUILDING OF THE CLEVELAND MUSEUM OF ART

The Cleveland Museum of Art grew out of the creation of trusts by John Huntington and Horace Kelley, "for the purpose of establishing and maintaining in the City of Cleveland a gallery and museum of art for the promotion and cultivation of art in said City."

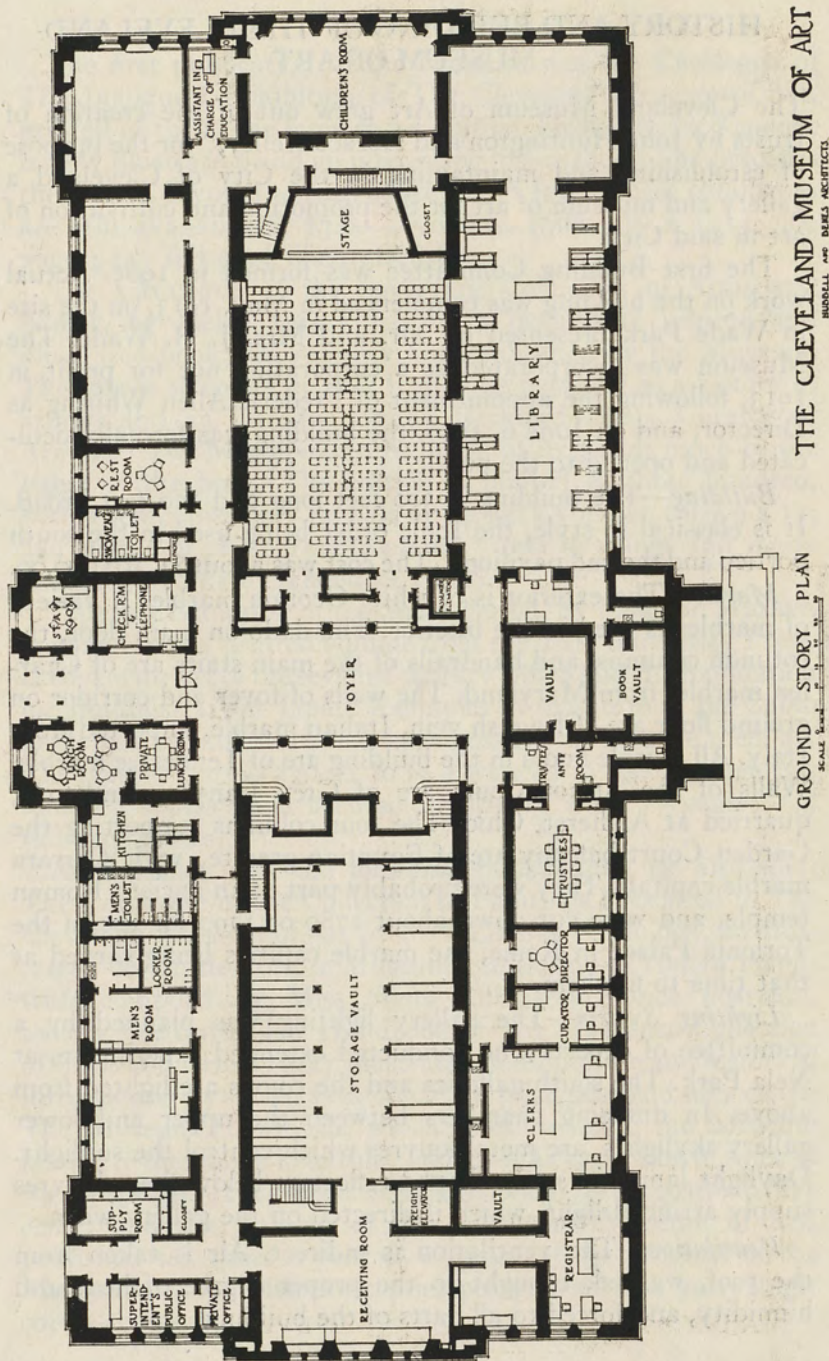
The first Building Committee was formed in 1905. Actual work on the building was commenced in May, 1913, on the site in Wade Park presented by Mr. and Mrs. J. H. Wade. The Museum was incorporated as a corporation not for profit in 1913, following the appointment of Frederic Allen Whiting as Director, and on June 6, 1916, the building was formally dedicated and opened to the public.

Building—The building is 300 feet long and 120 feet broad. It is classical in style, the Ionic order being used in the south portico and the end pavilions. The cost was about \$1,250,000.00.

Marble—The exterior is of white Georgia marble. A variety of marbles is used in the interior. The dado on main floor, the rotunda columns, and handrails of the main stairs are of Charlen marble, from Maryland. The walls of foyer and corridor on ground floor are of English vein, Italian marble, imported from Italy. All marble floors in the building are of Tennessee marble. Walls of the Armor Court are of Grey Canyon sandstone, quarried at Amherst, Ohio. The four columns supporting the Garden Court balcony are of Egyptian granite, with Carrara marble capitals. They were probably part of an ancient Roman temple, and were cut down about 1780 or 1790 for use in the Torlonia Palace in Rome, the marble capitals being carved at that time to fit them.

Lighting System—The gallery lighting was planned by a committee of experts who conducted extended experiments at Nela Park. The south galleries and the courts are lighted from above. In diffusing chambers between the upper and lower gallery skylights, are metal louvres which control the sunlight. Daylight lamps in scoop-shaped reflectors below these louvres supply artificial light, which is directed on the gallery walls.

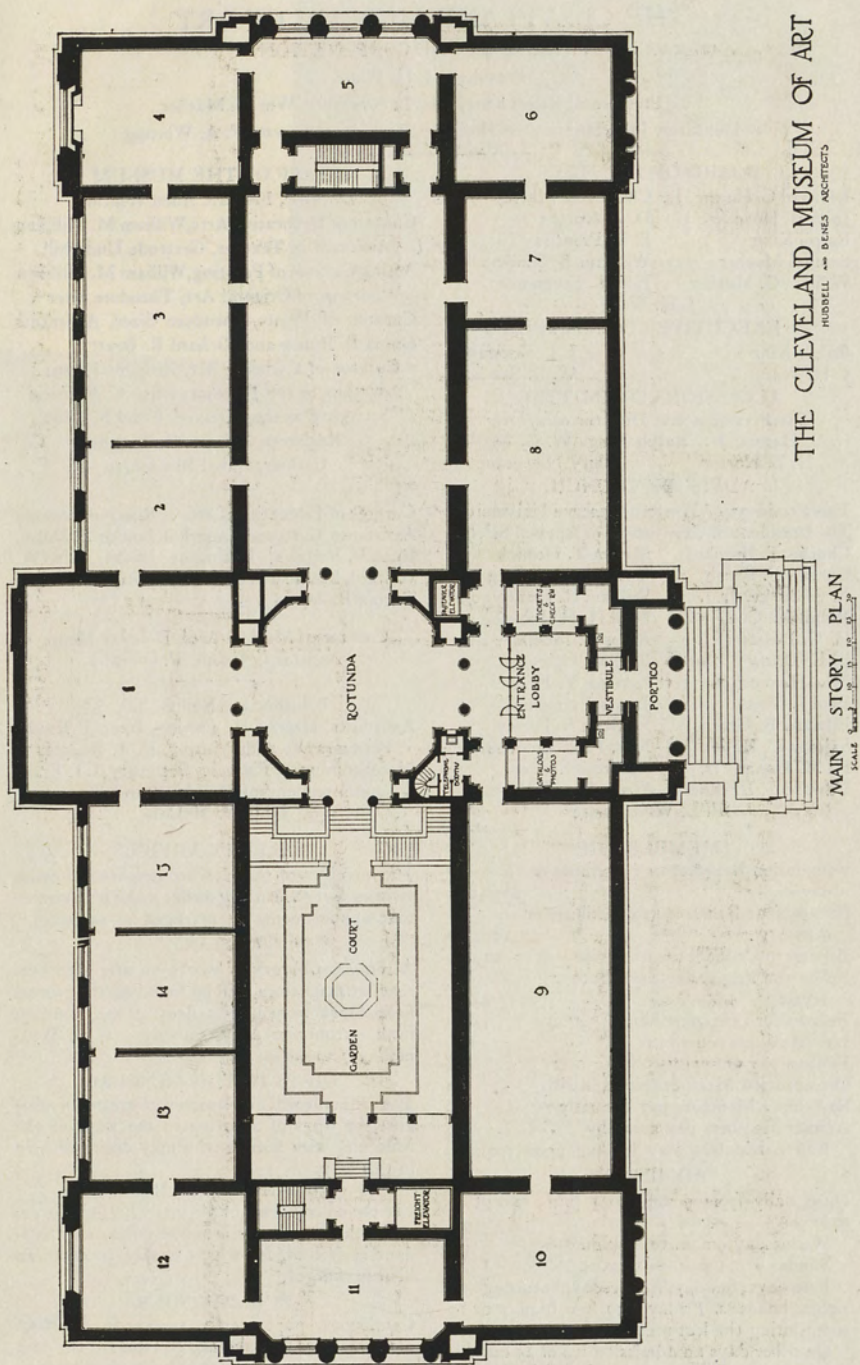
Ventilation—The ventilation is indirect. Air is taken from the roof, washed, brought to the proper degree of heat and humidity, and forced to all parts of the building.



Ground Floor Plan

THE CLEVELAND MUSEUM OF ART
MUELLER AND BERKE ARCHITECTS

GROUND STORY PLAN
SCALE 1/8" = 1'-0"



Exhibition Floor Plan

THE CLEVELAND MUSEUM OF ART

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Vice Presidents, Ralph King, John L. Severance, Wm. G. Mather

Treasurer, John Huntington Hord

Secretary *pro tem*, F. A. Whiting

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MEMBERSHIP

Foundation Benefactors contribute or
devise \$500,000
Endowment Benefactors contribute or
devise 100,000
Benefactors contribute or devise 25,000
Fellows in Perpetuity contribute or
devise 5,000
Fellows for Life contribute 1,000
Life Members contribute 100
Fellows pay annually 100
Organization Members pay annually 50
Sustaining Members pay annually 25
Annual Members pay annually 10
Full particulars may be had upon request.

ADMISSION

Open daily from 9 a.m. to 5 p.m., except as follows:

Wednesday 9 a.m. to 10 p.m.

Sunday 1 p.m. to 10 p.m.

Free days: Sunday, Wednesday, Saturday and public holidays. Friday also free from 7 to 10 p.m. during the lecture season.

On other days an admission fee of 25 cents is charged to all except members, holders of complimentary tickets and children of school age.

Closed all day on July 4, Thanksgiving Day and December 25.

STAFF OF THE MUSEUM

Director, Frederic Allen Whiting
Curator of Decorative Arts, William M. Milliken
Assistant in Textiles, Gertrude Underhill
Acting Curator of Painting, William M. Milliken
Curator of Oriental Art, Theodore Sizer
Curator of Prints, Theodore Sizer, Assistants
Leona B. Prasse and Richard R. Beatty
Curator of Classical Art, Rossiter Howard
Assistant to the Director, Olive C. Whiting
Secretary to the Director, Ethel F. Cook
Registrar, Eleanor R. Sackett
Cashier, Isabel Bloomberg

Curator of Educational Work, Rossiter Howard
Assistants, Gertrude Underhill, Louise M. Dunn,
Ruth F. Ruggles, Katharine Gibson, Alice W.
Howard, Marguerite Bloomberg. Adviser, Henry
Turner Bailey

Curator of Musical Arts, Douglas Moore
Assistant, Arthur W. Quimby

Librarian, Nell G. Sill
Assistants, Harriet H. Thwing, Irene J. Kaul
Photography and Printing, E. A. Ruggles
Membership and Publicity Secretary, I. T. Frary
Superintendent of Buildings and Grounds
John W. McCabe

GALLERY ADVICE

The members of the staff are prepared to assist visitors, but their many duties make it advisable that appointments be arranged in advance.

LIBRARY

A reference library of works on art, with current art magazines, will be found on the ground floor. Open from 9 to 5 daily except Sunday; from October to May, Sunday 3 to 6, Wednesday 7 to 9.

GIFTS TO THE MUSEUM

The Director will be pleased to discuss desirable gifts, or ways of assisting in the work of the Museum, with friends who may desire to help in this way.

WHEEL-CHAIRS

For the convenience of visitors wheel-chairs are available. No charge is made unless an attendant is desired, for which service 50 cents an hour is charged.

PUBLICATIONS

Catalogues, photographs, postcards, *Bulletins*, etc. which are for sale may be found at the desk at the main entrance. Orders by mail are invited.

LUNCH ROOM

The Lunch Room at the ground floor entrance is open to the public from 12 m. to 5 p. m.

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CLEVELAND MUSEUM OF ART



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